



REPEATING OURSELVES

american minimal music as cultural practice ROBERT FINK

Repeating Ourselves American Minimal Music As Cultural Practice

G Orfield



Repeating Ourselves American Minimal Music As Cultural Practice:

Repeating Ourselves Robert Wallace Fink, 2005-09-13 Annotation Fink looks at minimalist music as part of a much larger trend in American culture which encompasses modern art television commercial advertising pedagogy club culture religion and much more

Repeating Ourselves Robert Wallace Fink, 2005 Where did musical minimalism come from and what does it mean In this significant revisionist account of minimalist music Robert Fink connects repetitive music to the postwar evolution of an American mass consumer society Abandoning the ingrained formalism of minimalist aesthetics *Repeating Ourselves* considers the cultural significance of American repetitive music exemplified by composers such as Terry Riley Steve Reich and Philip Glass Fink juxtaposes repetitive minimal music with 1970s disco assesses it in relation to the selling structure of mass media advertising campaigns traces it back to the innovations in hi fi technology that turned baroque concertos into ambient easy listening and appraises its meditative kinship to the spiritual path of musical mastery offered by Japan's Suzuki Method of Talent Education

Repeating Ourselves Robert Fink, Robert Wallace Fink, 2005 Annotation Fink looks at minimalist music as part of a much larger trend in American culture which encompasses modern art television commercial advertising pedagogy club culture religion and much more

Susanne Kennedy Inge Arteel, Silke Felber, Cornelis van der Haven, 2023-09-04 For several years Susanne Kennedy has been prominently present as a director on the German speaking stage Her radical adaptations of canonical plays and popular films and her own creations of profoundly other counter worlds are met with critical acclaim but also with bewilderment To date theatre studies has only scarcely engaged with the challenges her work poses The present volume offers the first edited collection on Kennedy's work The contributions highlight both older and more recent productions and address the question how Kennedy's aesthetics reanimate the theatre They include detailed performance analyses to provide theatre scholars and critics with insights in the historical dramaturgical intermedial and technological aspects of Kennedy's aesthetics An artist talk with Susanne Kennedy concludes the volume

Beiträge zur Jahrestagung der Gesellschaft für Musikforschung in Kassel 2017 Annette van Dyck-Hemming, Jan Hemming, 2018-12-28 Dieses Buch versammelt Aufsätze der Musikwissenschaft die auf der Tagung der Gesellschaft für Musikforschung in Kassel 2017 diskutiert wurden Studien zu Gitarrenriffs im Heavy Metal Vokalmusik der Renaissance oder Techno stehen dabei neben Untersuchungen zum Einfluss Th W Adornos auf die Forschung und Forderungen populäre Musik ernst zu nehmen Zweiter Themenschwerpunkt sind Verlage ihre Netzwerke und ihr Verhältnis zu Beethoven sowie Fragen zu Urheberrecht und digitaler Publikation Der Band dokumentiert die Vielfalt musikologischer Forschung die sich mit Musikwirtschaft und software Aufnahmetechnik aber auch Instrumentenbau Klaviersonaten und der Freundschaft zwischen Luciano Berio und Umberto Eco beschäftigt und gibt so Antworten auf aktuelle und historische musikalische Fragen

Einstein on the Beach: Opera beyond Drama Jelena Novak, John Richardson, 2019-12-06 Philip Glass and Robert Wilson's most celebrated collaboration the landmark opera *Einstein on the Beach* had its premiere at the Avignon

Festival in 1976 During its initial European tour Metropolitan Opera premiere and revivals in 1984 and 1992 Einstein provoked opposed reactions from both audiences and critics Today Einstein is well on the way itself to becoming a canonized avant garde work and it is widely acknowledged as a profoundly significant moment in the history of opera or musical theater Einstein created waves that for many years crashed against the shores of traditional thinking concerning the nature and creative potential of audiovisual expression Reaching beyond opera its influence was felt in audiovisual culture in general in contemporary avant garde music performance art avant garde cinema popular film popular music advertising dance theater and many other expressive commercial and cultural spheres Inspired by the 2012 2015 series of performances that re contextualized this unique work as part of the present day nexus of theoretical political and social concerns the editors and contributors of this book take these new performances as a pretext for far reaching interdisciplinary reflection and dialogue Essays range from those that focus on the human scale and agencies involved in productions to the mechanical and post human character of the opera s expressive substance A further valuable dimension is the inclusion of material taken from several recent interviews with creative collaborators Philip Glass Robert Wilson and Lucinda Childs each of these sections comprising knee plays or short intermezzo sections resembling those found in the opera Einstein on the Beach itself The book additionally features a foreword written by the influential musicologist and cultural theorist Susan McClary and an interview with film and theater luminary Peter Greenaway as well as a short chapter of reminiscences written by the singer songwriter Suzanne Vega

Die Theorie des Rhythmus Julian Caskel, 2020-07-30 Rhythmustheorien des 20 Jahrhunderts beschreiben progressive sthetische Erfahrungsr ume doch ihre Wurzeln verweisen oft auf relativ enge und reaktion re philosophische Ausgangsbedingungen Julian Caskel unterzieht die Grundkategorien dieser Theorien daher in medien und kulturwissenschaftlicher Ausweitung einer Pr fung angeleitet von der Gegen berstellung des Analogen und des Digitalen Damit stellt er eine allgemeine Theorie des Rhythmus auf die von der Musik des 20 Jahrhunderts ihren Ausgang nimmt Weitgehend ohne musikwissenschaftliche Fachterminologie auskommend ist so eine interdisziplin re Anschlussf higkeit der einzelnen Theoriebausteine gew hrleistet

We Have Always Been Minimalist Christophe Levaux, 2020-09-01 Rising out of the American art music movement of the late 1950s and 1960s minimalism shook the foundations of the traditional constructs of classical music becoming one of the most important and influential trends of the twentieth century The emergence of minimalism sparked an active writing culture around the controversies philosophies and forms represented in the music s style and performance and its defenders faced a relentless struggle within the music establishment and beyond Focusing on how facts about music are constructed negotiated and continually remodeled *We Have Always Been Minimalist* retraces the story of these battles that from pure fiction to proven truth led to the triumph of minimalism Christophe Levaux s critical analysis of literature surrounding the origins and transformations of the stylistic movement offers radical insights and a unique new history

Lexikon Neue Musik Jörn Peter Hiekel, Christian Utz, 2016-09-06 Die Neue Musik seit 1945

Das Lexikon zeigt jenseits von sthetischen Wertungen den gro en Facettenreichtum der Neuen Musik In einem breit aufgefe cherten lexikalischen Teil werden die Ver stellungen der neueren und neuesten Musikgeschichte umfassend erl utert mit Sachartikeln u a zu Theorie Formen und Gattungen Instrumenten und Ensembles Regionen Medien Interpretation und Auff hrung Dar ber hinaus stellen namhafte Autoren in neun Essays die musikgeschichtlichen Zusammenh nge dar und reflektieren Grundfragen der Neuen Musik Der Horizont des Bandes reicht einerseits ber den europ ischen Kontext andererseits auch ber den der musikalischen Avantgarde deutlich hinaus **Current Musicology** Austin Clarkson,2006

Music Research Forum ,2006 **American Music** ,2005 *The Limits of Composition?* Carmen Pardo Salgado,Makis Solomos,2009 In the Spring of 2008 and following the model from the previously realized cycle dedicated to John Cage the Casa Encendida presents *The Limits of Composition* a cycle dedicated to what is known as North American Minimalism in which reunites some of the most innovative contemporary composers Ferry Riley Alvin Lucier Alvin Curran Gordon Mumma y Christian Wolf together with the work of Cornelius Cardew During one week from the hands of these illustrious followers of the Cagian exposition one was able to enjoy his compositions and interpretations as well as share his reflections on the future of music and a look at what is presently projected over his respective trajectories *Ambient Literature and the Aesthetics of Calm* Paul Roquet,2007 **The Journal of Japanese Studies** ,2009 A multidisciplinary forrum for communicating new information new interpretations and recent research results concerning Japan to the English reading world **Top 40 Democracy** Eric Michael Weisbard,2008 **Terry Riley's In C** Robert Carl,2009-08-05 Unquestionably the founding work of minimalism in musical composition Terry Riley s In C 1964 challenges the standards of imagination intellect and musical ingenuity to which classical music is held Only one page of score in length it contains neither specified instrumentation nor parts Its fifty three motives are compact presented without any counterpoint or evident form The composer gave only spare instructions and no tempo And he assigned the work a title that s laconic in the extreme At the same moment of its composition Elliott Carter was working on his Concerto for Piano a work Stravinsky was to hail as a masterpiece Having almost completed Laborinthus II Luciano Berio would soon start the Sinfonia Karlheinz Stockhausen had just finished Momente In context of these other works and of the myriad of compositional styles and trends which preceded them In C stands the whole idea of musical progress on its head Forty years later In C continues to receive regular performances every year by professionals students and amateurs and has had numerous recordings since its 1968 LP premiere Welcoming performers from a vast range of practices and traditions from classical to rock to jazz to non Western these recordings range from the Chinese Film Orchestra of Shanghai on traditional Chinese instruments to the Hungarian European Music Project group joined by two electronica DJs manipulating the Pulse In C rouses audiences while all the while projecting an inner serenity that suggests Cage s definition of music s purpose to sober and quiet the mind thus making it susceptible to divine influence Setting the stage for a most intriguing journey into the world of minimalism Robert Carl s

Terry Riley's *In C* argues that the work holds its place in the canon because of the very challenges it presents to classical music. He examines *In C* in the context of its era, its grounding in aesthetic practices and assumptions, its process of composition, presentation, recording, and dissemination. By examining the work's significance through discussion with performers, composers, theorists, and critics, Robert Carl explores how the work's emerging performance practice has influenced our very ideas of what constitutes art music in the 21st century. **19th Century Music**, 2005. *Tuning in* Ronald Wayne Rodman, 2010. Television has been called the boob tube, goof box, and even a vast wasteland of American culture. Yet for all its banality, television is in many ways a mirror of culture and communicates messages within culture through the multiple channels of visual images, language, sound, and music. All of these channels contain their own unique coded messages to create the larger, meaningful text of television. As one of these sensory channels, music contributes to meaning in television through its artistic language and through television viewers' association of music with certain aspects of culture. Music has always been an integral part of the American television, even from its earliest days. Like its parent medium of radio, television broadcasts music to entertain viewers with live and video-taped performances, but music has also come to play a much larger role in television beyond its pleasurable performance aspects. Music is used in narrative programs to evoke moods and identify characters and settings; it is used to sell products through commercial jingles, and most importantly, music generally aids broadcast television in navigating through the continuous flow of daily programming. This navigational aspect of television music is a distinctive feature and functions to transport the viewer through three spaces of TV: the flow of the televisual apparatus with commercials, newbreaks, and promos; the storyworld of each narrative program; and the representational space between narrative and flow. *As Heard on TV* is an examination and analysis of music in American television during the first fifty years of its history. The book focuses on how music has functioned to serve as a navigator through the flow of television and contributing to structure narrative programs while also conveying meaning to its viewers by correlating with the images and sounds that it accompanies. Drawing from precedents of the cinema and radio, the book examines music in a number of classic television genres by positing a theory of functional musical spaces adapted from theories of Charles Morris, Umberto Eco, John Fiske, and others. Notes Music Library Association, 2005.

Unveiling the Energy of Verbal Beauty: An Psychological Sojourn through **Repeating Ourselves American Minimal Music As Cultural Practice**

In a world inundated with screens and the cacophony of instantaneous interaction, the profound power and emotional resonance of verbal artistry frequently diminish in to obscurity, eclipsed by the continuous onslaught of sound and distractions. Yet, set within the musical pages of **Repeating Ourselves American Minimal Music As Cultural Practice**, a captivating perform of fictional elegance that impulses with raw thoughts, lies an remarkable trip waiting to be embarked upon. Penned by a virtuoso wordsmith, that mesmerizing opus guides viewers on a psychological odyssey, delicately exposing the latent potential and profound influence embedded within the delicate web of language. Within the heart-wrenching expanse of this evocative examination, we can embark upon an introspective exploration of the book is main subjects, dissect its fascinating publishing type, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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